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ABSTRACT

The experiences and expertise of many individuals and organizations who have successfully implemented an arts facility development program are described. Some recommendations came from interviews with people involved in various phases of arts facility development. Other recommendations came from a retreat held in 1989 where representatives of multi-use arts centers, theaters, and artists' spaces met to identify the key issues that must be addressed when setting up an arts facility, the best practices or innovations that should be implemented to accomplish the key issues, and what actions need to be taken in order to succeed. Topics addressed include: leadership, enlisting support, program and building design, managing renovation, budgeting and fundraising, and how to operate the facility once it is opened. (KM)

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before ... all times; live in it and come back to it daily.

... Win friends and influence people. Dee Fowlkes

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Don't re-invent the wheel. Skip Scheiber

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... Newman

...n't understand. Bob Knebel

Keep your Rolodex up to date. Skip Schreiber.

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From Chaos

An Arts Facility Guide

A project of The Historic Preservation Foundation of North Carolina, Inc. and supported with a grant from the
North Carolina Arts Council, a state agency.

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The Historic Preservation Foundation of North Carolina focuses on the preservation, restoration, and renovation of historic structures and sites within the state of North Carolina. Numerous arts organizations as well as other nonprofit groups have established successful facilities in buildings preserved by this Foundation.

The North Carolina Arts Council is a division of the Department of Cultural Resources. The Council board is appointed by the governor to guide the development of the arts throughout the state. Its professional staff provides services to artists, arts organizations and arts supporters. Grant funds and advice are available to nonprofit organizations who are considering cultural facility development. Consult the Council's program guide for information on the Design Assistance category in the Community Development Section.

Clearscapes Architecture, a collaborative group of artists, designers and architects, has developed several arts facilities. Clearscapes, in collaboration with the North Carolina Arts Council, initiated and implemented the ***From Chaos to Order: An Arts Facility Guide*** project. Clearscapes hopes that its experience can help other arts organizations and nonprofit groups find, procure, and develop their own facilities.

Burney Design is a graphics and exhibition design firm specializing in design for the cultural arts. Before forming Burney Design five years ago, David Burney was the Head Graphic Designer and Chief Designer of the North Carolina Museum of Art. Burney Design's clients have included the City Gallery of Contemporary Art, Raleigh, NCSU Museum of Art and Design, NC Museum of History, Durham Arts Council, Arts Advocates of NC, Artspace and the Historic Preservation Foundation of North Carolina.

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Each of the individuals listed below either participated in the Best Practices retreat or served as resources through follow-up interviews. Their current positions are listed first. If the arts facility projects in which they were involved are different from their current organizations, those projects are listed in parentheses.

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* Only two projects were listed for each architect.

Preface

Vision Statement

The decision to develop a new facility is one many arts groups and other private nonprofits are faced with sometime during their lifetime. The lure to develop a facility is strong. It's exciting, it's glamorous — and sometimes, it's easier than dealing with the organizational problems that may face the group.

All too often, a board of directors decides that those problems will be solved with a building, either acquiring one or replacing an inadequate one. Some groups go out and hire an architect; some seek advice from state agencies or consultants. If they are fortunate, they will be told that a tremendous amount of work needs to be done before the first line is drawn on a design. If they are not, the funds they have been able to accumulate are quickly spent on design of a project they are not prepared to pull off.

In our work with groups of all kinds, the Historic Preservation Foundation of North Carolina, the North Carolina Arts Council and Clearscapes Architecture have been asked time and time again, "How do we develop a facility?" In talking together, we realized that a common problem for many of them is not with the building but with basic organizational issues. The essential question that needs to be addressed before undertaking such an all-consuming project is: Is your organization ready to tackle this process and devote to it the resources — both financial and personal — that it takes?

We also realized that while there are many "how-to" books on the market and in the libraries that give the nuts and bolts of developing a building project, there don't seem to be any that tell what Danielle Withrow calls "the guts and the glory," the things that make the nuts and bolts work. This book is an attempt to relate what is involved in developing a successful facility.

We have used as our example, the development of an arts facility, but the process is the same for any facility development by private, not-for-profit organizations. It is also a viable guide for new construction as well as for renovation of existing buildings.

While ***From Chaos to Order: An Arts Facility Guide*** by no means has all the answers, it does speak to a logical sequence of activities which has proven to be successful. It is, by intent, brief and to the point so that a busy board member or staff person can read it cover to cover in an hour. More importantly, it lists sources of help and resources. It is not a recipe to be followed literally, for each situation is unique. It does, however, draw upon the experience and expertise of many individuals and organizations which have successfully implemented a facility development program.

Steve Schuster

Clearscapes Architecture

Anyone who has ever considered developing an arts facility understands the meaning of chaos: confusion, muddle, disorder, mess, perplexity, formlessness.*

And anyone who has ever developed an arts facility remembers longing for the days when life returns to order: organization, peace, harmony, continuity, method, normality, serenity, quiet.* Samuel Clarke called order "the eternal fitness of things." What a comforting thought — that, if done right, your arts facility will "fit" your organization and your community. (*Roget's International Thesaurus, Fourth Edition)

If you are a board member or an administrator of an arts group, a visual, literary or performing artist, an elected official, or anyone else involved in developing an arts facility — and you probably are if you're reading this book — take heart! The people who participated in ***From Chaos to Order: An Arts Facility Guide*** are here to tell you that it can be done; help is available; and you're in good company!

Right here in North Carolina, there are people like you who want to build or renovate facilities for the arts. There are hundreds more buildings that have been completed, most of them since 1980. Theatres, galleries, multi-arts centers, artists' studios, dance spaces, and offices for the arts, in cities and towns across the state — and across the country, for that matter — are up and running.

In most cases, arts facility "developers" — the people who took their buildings from chaos to order — were not trained in design or development. They were, though, optimistic and knowledgeable about how to get help. And now, they can point with pride to facilities that function as they were intended and are proven assets to their communities. Their organizations have survived the development process and are thriving.

However, there are the sad-but-true examples of facilities that, for one reason or another, never made it out of the chaos stage. Consider these scenarios:

- The gallery building committee that didn't consult an exhibition designer. As they were about to open, they found that the lights were too hot and too close to the walls and were burning the art work.
- The dance space with columns in the middle of the stage floor.
- The multi-arts facility that has an impossible-to-maintain carpet because it runs right up to the pottery studio door.
- The group, not yet a nonprofit organization, whose city council offered them $50,000 if they would renovate a building into an arts facility.
- Or the arts group that was offered an old building, the only hitch being that the offer came with an "accept-in-48-hours-or-lose-the-opportunity" provision.

While there is no one best way to develop an arts facility, there are ways to avoid such mistakes. What do you do? What have other people done? Who do you ask and what do you ask? ***From Chaos to Order: An Arts Facility Guide*** is the story of what went *right*, a collection of the innovations and strategies used by people who have been through the process and have come out the other side with functional, financially sound buildings. Arts facilities are springing up all over the country, and they spring from any number of sources.

- A business or governmental agency may offer a gift building to an arts group.
- Infusions of governmental funds may be mandated for arts facilities.
- City Parents may realize that their revitalization efforts need the arts to bring downtowns back to life.
- An agency may simply outgrow the building it's in, or decide to spruce up its image.
- Acts of Nature and Man — the fire that destroys everything or the terminated lease that throws the group out in the cold.

Arts facility development and the subsequent demand for assistance have become so intense in the years since 1980, that the North Carolina Arts Council has made funding for Management/Technical Assistance grants a top priority. Arts facilities have become key factors in downtown development strategies, often being responsible for attracting private investment. Historic structures — banks, schools, post offices, churches — have become homes for the arts.

Developing a building for the arts — whether it's a theatre, an arts center or artists' work space — is 80% planning and strategy. For the purpose of this book, we are assuming that any arts group planning a facility is grounded in the organizational basics:

- It has a long range plan with a clearly defined mission, and the facility is a goal which will achieve that mission.
- It has a strong organizational structure and a board of directors who are committed to the facility goal and are willing to work for it.
- It has a strong track record of presenting worthwhile and high quality arts programs in the community.

There are too many examples of arts groups that built facilities before they had activities or programs to fill them. As Vanessa Greene, executive director of the Afro-American Cultural Center in Charlotte, says, "They have wonderful facilities, but no one's home!"

An arts facility is not something you rush into, nor is it something you should expect to wrap up quickly; there is no "formula" schedule. The Arts Council in Fayetteville started planning for an arts center in 1978. The completed building opened in 1987, with lots of changed minds and plans along the way. In other places, the process might take only a couple of years. Do what is right for *your* organization and *your* community. Don't expect to have a completed arts facility in six months, but don't be discouraged if it isn't finished after several years of work. Each facility is its own challenge with its own set of circumstances and timetable.

Lee Wenger, Director for Education at the Durham Arts Council and choreographer/dancer with the New Performing Dance Company, says that the principles of planning and design are the same whether you're developing an arts facility or a house. If you forgot to plan closets for your house, it isn't going to function as you intended. If your arts facility isn't well-planned, it won't do its job.

There are certain truths about arts spaces: Clay is dirty; dance needs space; exhibit areas need walls. Another truth is that the vast majority of arts facilities are in re-cycled buildings that have inherent limitations. Lee says, "There are a lot of funky spaces out there and we need to use them anyway .... A little creative thought can solve most problems." You will see, as you go through this book, that you can have a building that works for its particular art form *if* you include the experts in the planning — performing, literary and visual artists who know their specific needs, and professional designers, architects and consultants who know how to fit those needs, and the needs of your community, to your space.

Some of the recommendations in the following chapters come from interviews with people involved in some phase of arts facility development — planning, building or management. Other recommendations come from a "Best Practices" retreat held in October 1989, at the Quail Roost Conference Center in Rougemont. For two days, representatives of multi-use arts centers, theatres, artists' spaces, a dance organization, a performing arts center, arts councils, and architectural firms in North Carolina, met to identify:

- the Key Issues that must be addressed to reach a specific goal — in this case, an arts facility
- the Best Practices or Innovations that should be implemented to accomplish the Key Issues
- the Action Principles — those simple yet essential ingredients that a project must have in order to succeed.

The Best Practices retreat was organized by Clearscapes Architecture for the North Carolina Arts Council and was facilitated by Danielle K. Withrow, Director of Community Planning and Development at Partners for Livable Places. A few in the group were arts facility experts; some had a network to advise and provide moral support during their projects; but most had to learn how to develop a facility while actually doing it.

The chapters (see Table of Contents) are divided into what the retreat participants agreed were the Key Issues of arts facility development. In addition to the Key Issues, we listed what we believe are the ten Action Principles necessary for developing an arts facility:

- Vision
- Leadership
- Planning
- Faith
- Help/Support
- Community
- Knowledge and Awareness
- Management
- Financing
- Time

We thank the individuals listed on the Acknowledgements page. Their advice is used throughout this book, either in direct quotes or expanded in the narrative. Some quotes are attributed, some are not, but everyone had a part in the creation of ***From Chaos to Order: An Arts Facility Guide.***

We hope it will inspire you to keep on to your goal. After all, inspiration is half the job in developing an arts facility. We know how hard it is to keep your spirits up and your team intact when you're in the midst of such a long process. We are here to encourage you to dig in your heels for the long haul and see it through, for ultimately you will find that order *does* come from chaos — and you will have an arts facility to prove it!

Keep the vision before you at all times; live in it and through it and come back to it daily.

Know where you're going or you are likely to end up somewhere else.

Vision and Faith

During the retreat, we spent a good deal of time working on concepts that are difficult to grasp and almost impossible to define. They have to do with creating a base that you can go back to and "touch" as you work through the project. One of our group called it a "reality check." We felt strongly that if an organization and its leadership do not have a vision of the final goal and faith that it can be achieved, then an arts facility project cannot succeed.

"Vision" and "faith" are the only parts of the development process that cannot be calculated. For your community to become passionate about this grand scheme, some one person must be able to inspire the people who can make it happen. Someone must know that the facility will answer a real need — and believe that it will happen. That person might have no connection with your arts agency — or that person might be you. The vision must begin as a spark somewhere, and then be focused and communicated to gather the support — the people and the money — you need.

It was when we discussed Vision that we became almost poetic, using terms like "unifying," "guiding," "electrifying." We also were specific. *Your* vision must be clear, *easily* defined and *appropriate* to *your community*. It must include the *People* of your community, for without them a building is worthless.

Make sure your leadership team agrees on the vision, and write it *down*. Think of your vision as a sort of inspirational mission statement that is on record for future reference. If, into the project, there are different interpretations of where you are headed, you can pull out the written vision and use it as the "reality check" mentioned above. It's your North Star; refer to it constantly to keep on course.

When it came to talking about Faith we agreed that your leaders must trust tenaciously in the project's ultimate success. They must believe in it constantly and unwaveringly. At this point in the process don't ask *how* it will happen; say what will happen. Set your challenge beyond your expectations. Keep your mind open and think *BIG*. Money is no object when you're dreaming; you can scale back when you get down to reality.

As important as vision is, too many agencies jump directly from dreaming to doing. In the next chapter, we will talk about how vital planning is, but for now, believe that a leap of faith is necessary at the very beginning.

on and Faith Checklist

- Your vision should be:
  - electrifying
  - unifying
  - guiding
  - clear
  - appropriate
- Reach agreement on your vision and write it down.
- Use your vision as a reality check. Aim high
- Don't ask how yet; say it will happen.

Leadership Checklist

- Find a champion who is:
  - bold
  - dynamic
  - consistent
  - creative
- Your leadership team should be a "small group around a small table."
- Your committee should:
  - be broadly based
  - include volunteers and professionals
  - include dissent

Leadership

Your project's leadership will grow from your vision. Your champion — the one who leads and inspires the rest of the troops — may be the visionary, but usually the one who had the original inspiration is not the most appropriate person to lead such a complex process. It is more likely that your leader is someone who is influenced by the vision.

We agreed that the ideal champion doesn't necessarily have to come from an arts background, but he or she must be sincerely interested in and supportive of the arts and their role in a community's well-being. Your champion should also be bold, dynamic, consistent, creative — and be someone whom the community respects. ("Oh well, if James Smith believes in this project enough to work for it, it *must* be worth my support.") If you can find someone with all these qualities, that's the person you need! Again, this person might be you.

Your leader is the one who recruits the rest of the team and empowers them to be leaders in their own right. They should have most, if not all, of the qualities held by your champion. They also should be influenced by the vision and committed to it for the long haul. Danielle Withrow says your leadership team, the people who will drive the project from beginning to end, should be a collection of strategic planners who know the community; "a small group around a small table."

The next level of the team should be broadly based. These are the people who will head the subcommittees and should include your community's most influential people. Recruit representatives from banking, media, business, the professions, education, civic activists, local government, economic development, revitalization, the arts — and get a good mix of volunteers and professionals.

Sally Bates says, "Put dissent on the committee, and use that dissent to plan with." You must anticipate and prepare for opposing opinions. They may be valid — someone believes that the facility will have a negative impact on future fund raising for the arts. Dissent may be a power issue -a potential key player was not asked to be part of the campaign cabinet or to give the $10,000 leadership gift. Or, it may be someone who wants to be heard ("I don't like the carpet"), and once given the chance becomes a member of the team — or at least quiets down.

You need to know what those opinions are, who holds them and why, so you can respond in a positive way. Use the information and make it work for you. Communicate the correct information if rumors are making the rounds. Defuse potential time bombs, and former enemies may become valuable allies.

Chapter 2

Planning is Everything

you don't know can hurt you. Holcomb. define your goals and expectations. [your building] can't be all things to all people. Lee Fowlkes

Focus your vision. Vincent Ma

What are your community's priorities; know your market. Michael Newman.

Planning

Everything comes from good, thorough planning. No matter how excited you are about your project, no matter how eager the building donor is to hear your response, *take time to plan*. Planning is the foundation of your building. Unfortunately, many people tune out when planning is suggested. However, in arts facility development, your plan is your working document, your road map that takes you from Point A to Point B, and ultimately to Point Z.

Often in the most successful facilities, there is a good deal of luck involved. But usually the organization in charge has been able to take advantage of a lucky break because of the solid, strategic planning that has gone into the project from the very beginning. *Planning* is the key -all the way along and throughout, from beginning to end, and after you have cut the ribbon and opened the doors to the public. Danielle Withrow says, "Ideas are cheap; it's the bricks and mortar that are expensive." So spend time on ideas and *planning*.

Asking the Questions

Among the things you should know before you ever break ground are:

- Is your organization in this facility project for the long haul?
- If so, why?
- What are your community's needs?
- Is this the best building for those needs?
- Who will use the building — and how?
- What will the operating costs be?
- Who is responsible for operating the building and raising the money?
- Where will that money come from?

If the questions are not asked, and then answered correctly, the project is doomed to fail at some point: during fund raising, during construction, or after the doors have opened. If you do not get the correct answers, have the courage to stop the project, or to go in another direction. Be flexible; seek alternatives. It is likely that by waiting or by finding another course you will have greater success than if you had continued with the original plan.

Pay the Price

Your planning should be well financed, too. Do use community resources to your best advantage; try to get as much donated as you can — including professional services. But be aware that any well-designed building project is going to cost you money from the very beginning. Plan to spend money on needs assessments, feasibility studies, community planning meetings,research, and selling the idea to your team and to the community.

Plan before you begin your project and keep on planning. Your planning should be detailed and based on what one of our panelists called "real world information." Don't assume you know anything. Listen to your community. Get professional help early in the project and include as much detail as you can about everything you need to know. Look at every aspect of your project from the present time to five and even ten years down the road.

Read the books listed in the Resources section, bring in professional help — architects, artists and consultants — and *plan!*

Your Building

At some point you will have to decide if your building will be new construction or a renovation. Many outstanding community arts facilities are in renovated historic buildings. The Afro-American Cultural Center in Charlotte is a stunning rehabilitation of a National Register of Historic Places church. It was one of the few efforts to preserve a historically important structure in central Charlotte and was an essential element in the city's plan to revitalize the old First Ward neighborhood.

Other arts facilities are handsome renovations of older buildings whose locations are significant. The City Gallery of Contemporary Art is in what used to be a Parcel Post facility in the heart of a revitalized section of downtown Raleigh. Its location is significant for a number of reasons: it is a good building for contemporary art because of the large and accessible loading bays; it is across the street from Moore Square, which has become an outdoor extension of the gallery; and it is a key to the housing/shopping/cultural mixed-use complex that the Raleigh City Council wanted in its downtown.

The Arts Center of Catawba Valley is a fine example of the re-use of a 1925 school building as an arts center. The old Claremont High School has been renovated to include an art museum, a science center, a public auditorium, practice rooms for the symphony and choral groups, a gift shop and offices.

These three, as well as many other successful projects, were well thought out and planned to answer specific needs in specific places. However, there have been cases when an organization was offered a used building — or land — because the owner wanted to get rid of a white elephant or because an attractive tax deduction would result from the donation. Arts groups should always carefully examine such offers.

Sometimes the building is usable as an arts facility, but it is not the right time for the organization to enter into such an ambitious project. Sometimes the location would work at cross-purposes to an arts group's mission; for instance, if the gift is a mansion in a suburb and the organization's mission is to take dance to inner city youth. Sometimes accepting the offer of a gift building would mean that the organization would have to compromise its goals or sell its future short.

If offered the gift of a building or land and pressed for a decision, it is always best to ask the owner to extend the deadline, so you can study the pros and cons in depth. Don't be hurried to meet someone else's deadlines. Owners who are truly concerned about what is best for the group, the arts and the community should be willing to wait until you conduct your research.

Taking the Community's Pulse

Do you know your objectives for this building? On what have you based your plan? When setting your goals, did you look outward to the rest of the community rather than inward to your own organization? Who is this arts facility *really* for? Make sure you pay attention to your community's expectations, folklore, and history. Meet your organization's needs with the needs of potential users —artists and audiences, friends and enemies.

Open up the process. Get out your reference books and follow their suggestions for participatory planning sessions. Make the best use of local resources; recruit architectural professionals to help. Involve artists from the very beginning. Get as many people as possible into focus groups, community forums and brainstorming sessions. Involve the newspapers and radio and TV stations. Keep your planning as open as you can, stir things up as much as possible — and be willing to be flexible.

Politics

Be aware that developing a facility is very political — develop relationships with your local elected officials and staff, with other arts organizations, and with the people you will be asking for money. Make sure you know the real issues, and be wary of hidden agendas. What are the community's priorities? Know that there are a lot of "No's" on the way to consensus.

Function and Form

An arts facility is designed specifically to meet the needs of the community it is designed for. Function is one goal, of course, but so is form. Keep in mind the aesthetic statement you will make and the standards you will be setting for other buildings in your community.

At the same time, remember that a beautiful building that doesn't do what it was designed for is merely a piece of sculpture. As Tom Grubb says, a building must not be more precious than the art it is supposed to serve. Having artists on the design team will help you speak to both form and function. Artists by their very nature will champion form, but they also know they cannot produce or perform their art without a functional space.

Look around North Carolina to see fine examples of arts facilities that are statements of the architect's — and the artist's — attention to space and light, and to the meaning of place. Yet these buildirgs are usable and humanistic; the people who use them are happy to be there, whether they are in blue jeans or tuxedos. For after all, as arts advocates, first and foremost, we serve people. They should be made to feel welcome and comfortable.

Think about your building's surroundings while planning. This is an excellent opportunity to plan for public art. As the result of an innovative collaboration among an arts council, an architect, artists and the community, the Arts Council of Wilson created an outside extension of its new arts center. Lighting fixtures in a parking lot, paving tiles on a walkway, and the walls of a pedestrian pass-through were transformed into an outdoor gallery, the perfect blending of form and function. In addition, the artists created an donor-recognition wall inside the arts center using the same concepts as those outside.

Arts facilities, theatres, museums, galleries and cultural centers throughout the state are indeed works of art, beautiful examples of adaptive re-use and of new construction, uplifting to the spirit and designed for functional use at the same time. Such buildings are not necessarily expensive. All of the organizations mentioned are nonprofit groups and had to work on tight budgets. As Walter Vick, the Fayetteville Arts Center's architect, says, "Just because a building is ugly doesn't mean it's cheap; and just because a building is beautiful doesn't mean that it is expensive." It is a matter of priorities.

Planning Checklist

- Agency has defined mission and strong organization
- Everything comes from planning so take time to plan
- Base planning on real world information
- Planning should be
  - early
  - ongoing
  - detailed
  - professional
  - inclusive
  - farsighted and futuristic
  - flexible
  - well-financed
- Know when to hold 'em and when to fold 'em
- Pay attention to your community's needs
- Involve artists early on and throughout
- Use community resources including design professionals
- Keep the process as open as possible
- Know the real issues and hidden agendas
- Be aware of concurrent capital projects in your community
- Make an aesthetic statement, and be user-friendly
- Understand your priorities

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Chapter 3

It's All Been Done Before: Where to Find Help

't re-invent the wheel. **Skip Schreiber**

Knowledge of the building process and awareness of what is being done elsewhere are keys to making informed decisions about your own project. However, just as you cannot know too much, you also cannot know it all. This next chapter tells you in general the kinds of things you should know, and where you can find help. Since this is an overview only, be sure to supplement this information using the recommended sources.

Timeliness

You should start gathering information as early in the process as possible. Many organizations start collecting data for future reference before they even begin to think seriously about facility development. Once you begin in earnest, though, don't dawdle. The timeliness of the information you gather is of utmost importance.

Participants

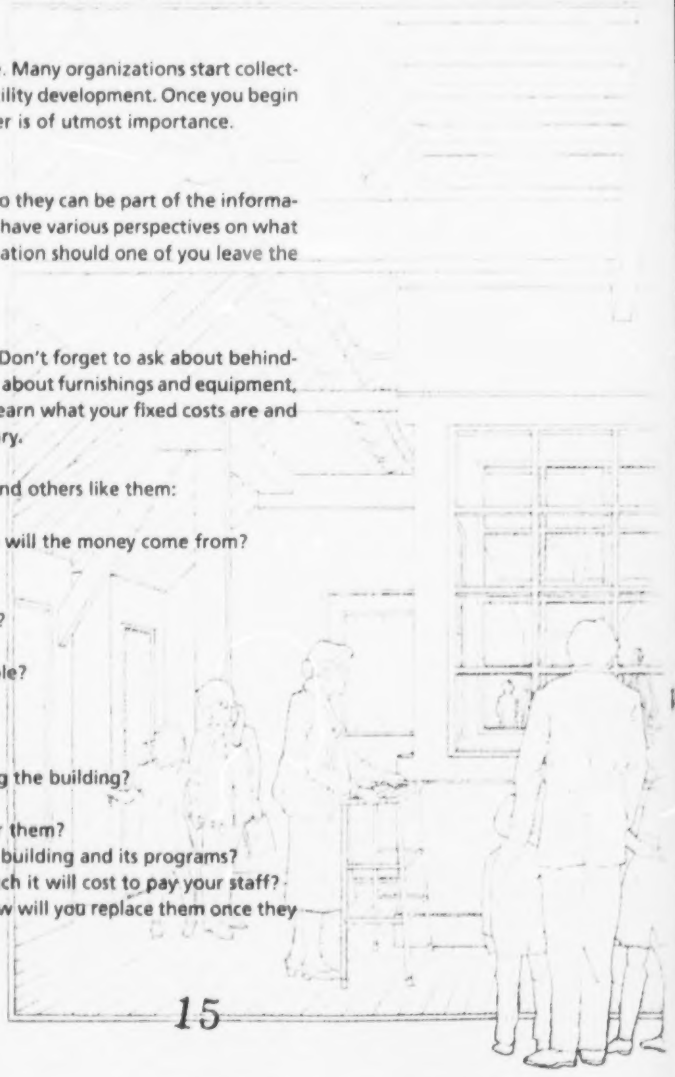
You should have your long-term key players on the committee by now, so they can be part of the information gathering. It's best if the knowledge is shared by several people so you will have various perspectives on what you have learned, and so there will be more than one repository of the information should one of you leave the team.

What You Need to Know

Decide to whom you should talk to and what questions you should ask. Don't forget to ask about behind-the-scenes costs. Most of us remember to ask about bricks and mortar, but forget about furnishings and equipment, or insurance, the kinds of things that are not included in the contractor's bid. Learn what your fixed costs are and which are variable, so you will know where you can make cuts later, if necessary.

While you're doing your research, get the answers to these questions and others like them:

- If yours is a gift building, is it the best one for your needs?
- How much renovation is needed, how much will it cost, and where will the money come from?
- How will the building be used and by whom?
- What are your local zoning ordinances and building codes?
- Are there regulations on soliciting architects' and contractors' bids?
- How will you get the money to keep the doors open?
- Will your city or county pay the utilities or is your agency responsible?
- What kinds of contracts do you need, and what should they say?
- Who will clean the building and how often?
- Who will open the building and lock up after night meetings?
- What kinds of insurance will you need when there are people using the building?
- What are the technical requirements for specific arts disciplines?
- What kinds of programs will you sponsor, and how will you pay for them?
- Do you know how many staff people you will need to operate the building and its programs?
- Have you designed your organizational chart so you know how much it will cost to pay your staff?
- What is the life-span of your lighting and sound equipment, and how will you replace them once they have outlived their usefulness?



Think of every question you possibly can, and ask everyone you can for answers. Collect, verify and challenge your data, then document it, record who said it and why they said it.

Networking

Update your network, and keep it updated. Use it to gather information from as many sources as possible. Turn to professionals, to artists, to people in your community who manage buildings, and to those in other communities who have developed facilities. Use the Resources section of this book. You can't do too much reading, talking and asking.

Professional Help

Needs assessments and feasibility studies are essential to your project's success. In order to have a solid foundation before starting your project, all arts facility projects should conduct several studies.

- A program assessment will tell you if there will be enough activity in your building to warrant your proceeding with the project.
- An architectural feasibility study will tell you if an existing building can be used for what you have in mind.
- A financial feasibility study will tell you if there is enough money available from all sources to fund the project.
- A study of operations will tell you how much it will cost to run the building once it is open.
- And an endowment study will tell you how much you need in escrow to cover operating deficits and subsidize the use of the building by other groups.

Take the time to conduct such studies thoroughly, and be willing to spend money on professional help. Professional architects, consultants and artists not only know what to look for and whom to ask when researching your specific case, they bring objectivity to the project. When the studies are completed, question and challenge all usage projections and statistics. You want reports on the facts, not echoes of your preconceived ideas.

It is best to have an attorney on your team. That person could be a member of the leadership committee who is willing to advise you on a pro bono basis, or it could be someone you hire as needed. You will need expert legal help in reviewing contracts and other small-print documents which are an integral part of the building process.

Choose your professional teammates carefully. Much has been written elsewhere about how to find the professional appropriate to your needs. Use those resources for guidelines on what you should reasonably expect from the people you hire; how to decide on the goals of your study and how to stick to those goals; how to write Requests for Proposals; and how much of your volunteer and staff time will be required as back-up to your professionals. Keep in mind as you begin to make your decision that cost does not necessarily equal quality. Be sure to check references.

Help Checklist

- **You can't do it all yourself.**
- **Be prepared to spend money.**
- **Hire carefully selected professionals.**
- **Seek out as many sources as possible.**
- **There are no stupid questions (but there may be stupid answers.)**
- **Document everything.**

Out-of-Town Help

Because of space and time limitations, only a few of the dozens of fine arts facilities in North Carolina are used as examples in this book. We apologize to those that were not mentioned; it was not due to lack of respect for their projects. However, you can take your committee to other towns and look at their facilities. See them firsthand. Ask artists, staff members and the people who use the buildings all the questions you can think of and listen to the answers. Get the names and numbers of people who worked on their facilities, ask them questions and listen to their answers. (Be sure to file the names and numbers; you will probably want to call on them once you have launched your project!) This is important research that costs little more than gas money.

Remember also the assistance that is available from the North Carolina Arts Council and the Historic Preservation Foundation of North Carolina. Their staff members can provide direct technical assistance and refer you to other resources, as well.

Local Help

If you're going to adapt a previously-used building, talk to the former tenants and ask them how much the utilities cost per month, in what shape the heating, plumbing and air-conditioning are. Talk to the police about potential security problems. Ask other facility managers — YMCAs, libraries, churches — how they handle maintenance, insurance, daily up-keep, security. City and county managers have a wealth of information ready for the asking. They are usually already sold on the value of the arts to their municipalities and can sometimes come up with creative solutions to your problems. Include them in the process. You will find that people are happy to share their knowledge. Some may even be willing to serve on your building committee.

Fringe Benefits

Information-gathering can be used as a public relations tool to prepare your community and engender its support early in the process. As you ask questions, the people who become aware of your project are potential recruits to your support system. It can even be the first step in fund-raising.

Don't lie; forever is a long time. Pam Ritchey.

Win friends and influence people. Lee Fowlkes

Know when to tell the truth and when to tap dance. Skip Schreiber.

Be prepared to spend money.

Recruiting Broad-based Support

Up to this point, the people who have been involved in your project are members of the team, either as builders or users. From here on out, you want to create broad-based, long-term, authentic support. You will be trading on civic pride, and community needs and concerns. You will recruit allies and form coalitions, sometimes with groups and individuals you never thought of as arts partners.

It all depends on how you educate the people who are the core of your support — the ones who will use the facility on a day-to-day basis about their role in the completed project. Plan every detail of your goodwill campaign carefully. It will take money to do the professional job you want, so be prepared to spend it. Get experts on the team: advertising firms, graphic artists, media representatives — including the editorial writers. Think of the questions you would want answered if you were putting major money into the building, or if you were going to use it as an artist, or attend as audience. Make sure you have all the answers to all the questions before you go public.

Know Your Community's Agenda

Analyze your project's relationship with the other things that are happening or are being planned in the community. Will what you're planning duplicate existing services? Are there other building projects in the works? Other capital campaigns? Another arts facility? Identify your market area (Is it the city? The county? The region?) and your constituency (Dancers? Visual artists? Actors? Children? Will your audience be attending performances, or meetings and receptions, or taking classes?). What interest groups can you enlist as cheerleaders for your project?

If your building is on the Historic Register, educate the history buffs as to why they should support the project. If it's downtown, inform the revitalization people of reasons arts facilities are considered essential to redevelopment. Tell parents of school-age children about the facility's educational aspects. And of course, get your arts supporters to back the project. You are sunk if the various arts factions are squabbling among themselves, or, worse yet, working against your project. Communicate with them regularly, and provide them with opportunities to respond openly.

Do a lot of one-on-one with city and county elected officials and staff. Make friends with the city and county planning departments. Use existing agendas to reinforce your project. Know what's in it for them and what's in it for you, and don't be shy about explaining it in those terms. Lay on the table what you have to offer, how you can help each other. As Danielle Withrow says, look for the exchange relationship. Whatever the outcome, it must be a win-win situation for everyone.

Support and Goodwill Checklist

- **Recruit broad-based, long-term, authentic support.**
- **Find non-arts allies.**
- **Spend money to do it right.**
- **Know the community's agendas and how you fit in.**
- **Find the exchange relationships.**
- **Prepare the community for the changes that will occur.**
- **Education and goodwill are forever.**

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Exchange relationships can take many forms. For instance, when the Durham Arts Council was planning to renovate a government-owned building, they put together a 2+2+1 funding package: $2 million each from the city and county, and $1 million raised from local sources by the arts council. In seeking the local government share of the package, the arts council created a whole new dynamic. Instead of asking the city for $2 million, the proposal was framed as a *Gift* to the city: local citizens, businesses and the arts council would give the city *1 million!* The city council was intrigued, as you might imagine. In the real world, citizens don't give cities money — unless it's in taxes, and that's done only under duress. Durham's case is an exchange relationship at its finest, and the result is the beautiful new Royall Center for the Arts.

Another exchange relationship occurred in Hickory when the city became concerned about the condition of a landmark. It recognized the value of the old City Hall and the validity of the Hickory Community Theatre's efforts in the community, and used the two to save a community treasure. The theatre had occupied a portion of the old City Hall since 1980. The city proposed that it would put up $250,000 over five years toward renovation if the theatre would match it. The matching funds were raised from the public which responded to the plea in a "ground swell of affection" (in the words of artistic director Charles Jeffers) for both the facility and for the Community Theatre. As a result, the old City Hall has been saved and the theatre has a state-of-the-art facility (including the rights to use the entire building rather than just a portion of it). In addition, the structure has been recognized as an historic building by the local historic commission, the first step toward its being placed on the National Register of Historic Places.

Look to the Future

While you are educating the public on your project's worthiness, spend time preparing them for the changes that will occur as a result of the facility. There will be more activities they can participate in, the building will be a source of community pride, but there will also be increased demands for money and for people to attend the activities the building generates. Your facility's need for audiences and volunteers could very well compete with existing groups' needs.

Educating your community is not a one-time thing. You will be communicating with supporters throughout the project and even ofter the doors are open. As soon as you considered developing an arts facility in your town, you entered the public relations business. Be ready for it.

Chapter 5

Program Design and Facility Design

You get what you pay for.

The search for the acoustically perfect theatre is never-ending. Lee Wenger.

Don't assume anything. Vincent M

Enjoy! Michael Newman.

Have you asked everybody?

Design and construction of your facility are the scariest part of the entire process. They are the things that most of the panel members knew the least about and spent more time discussing than any other. Each of us learned valuable lessons and all of us are wiser — and more wary.

Program Design

Architects have a different definition of "program" than arts groups do. To them "program" means how the spaces in a building will be used, by whom and how often. It's when the architects get the building's users to play "what-if" with pieces of paper that represent various uses and spaces. For this Key Issue, at least, the panel bowed to the experts and used their definition of "program".

Programming your building is a crucial part of the overall project. Not only will you learn how the space will be carved up, but you'll begin to get a clearer idea of how much it will cost — and you will be painting a picture of the final product for community consumption. An architect on the panel says, "Programming time can't be recaptured. Allow enough time at this phase; slow down."

Building Committee

Choose your decision-makers wisely. We talked about your leadership in the first chapter, but it is worth taking the time to emphasize some other qualities you need. Your leader should be a negotiator who is good at making decisions. He or she should be willing to be the bad guy if and when that is necessary. Your organization, in its role as a facility developer, is a steward of the public's money and facility. Someone has to be responsible.

At the very beginning, set the criteria as to who makes the decisions and the parameters within which they will work. These will apply to programming design, building design, and construction. Decide now who controls the decisions that will be made: the owner of the building or the tenant? If your agency leases the facility from the city, it makes sense for you, instead of the city, to decide how the building will be used and designed for that use. The one who makes the decisions is the client, the one to whom the architect/consultant reports.

Your attorney can help you set those criteria and parameters, and create a conflict-of-interest policy. The committee will also need help in translating the legal documents and contracts. Educate your committee about the entire project, from the vision through the process. If possible, take them to visit facilities you have already identified as being the kind you want. It will help them learn what to do and what not to do.

You are building a team that should be working together for a long time. Select people who have a variety of strengths and qualifications. Continuity on the committee is also important. If possible, keep the same people involved throughout — even though they may serve on a number of different sub-committees during the process. Greensboro's Carolina Theatre, another National Register building, is a good example of the advantages of continuity. That committee remained essentially intact throughout the planning and renovation phases, providing

stability and consistency through their long-range overview. Because they were completely grounded in the project's vision and history, they were able to make the difficult decisions when they had to and know that they were the correct decisions.

Architects

Educate yourself (use the Resources section for references), so you will know what to expect from your design professionals. Your building committee should develop a strategy for selecting the architect before you start shopping, to be sure the person is appropriate to your needs and compatible with the attitude and mission of your organization.

Communication between you and your architect is vital. The architect needs to remember that he or she is serving your organization. Wanda Henry-Coleman says to find out during your preliminary interviews if an architect is "willing to listen to things architects don't always want to hear."

Also, an architect does more than design a building. You will be creating a new and far-reaching relationship with your committee and with your community, and you need someone who can help foster that relationship.

Wherever your architect comes from, hire the best you can afford. Your town may not have that person. However, retreat participants advise that, while your prime architect may not be from your city, it is wise to have a local architect on the team. By "local," we mean no more than a day away by car, "someone who knows where City Hall is."

Once you hire your architect, trust him or her, but trust your instincts as well. Don't surrender your principles, assume nothing, and question everything as you go along.

Programming the Building

There are many excellent resource books and people who can help you with the programming phase. Use them, but remember to include in program design *everybody* who will have any possible interaction with the building. The performing and visual artists and writers in your community should be at the center of your discussions. They are the ones who can give you the best advice on artists' needs and technical requirements for specific disciplines; for instance, find someone who knows what kind of floor dancers need. (Here's a hint: It's not a linoleum floor over concrete.)

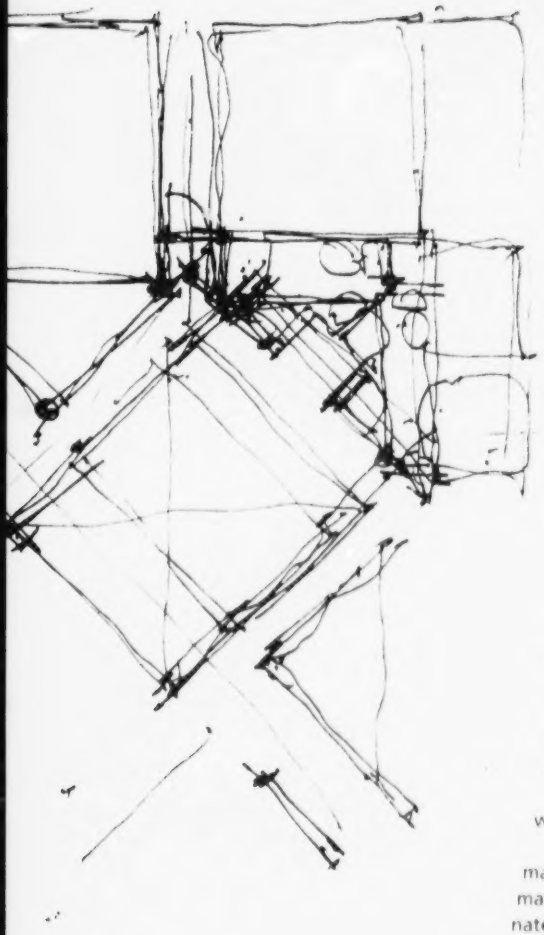
Among the many questions you should be asking about a gallery are these from Tom Grubb. He reminds us to consider how exhibitions will work in the confines of the space you have; how the location and quality of your track lighting will affect the art work; and how chair moldings will affect the hanging of that art work. He also asks how you will hang rotating exhibits if your walls are plaster, as they often are in older buildings, and likely to crumble with each nail driven into them.

Include the public in your program design, the people who will be in your classes, visiting exhibits, attending performances and volunteering to process your bulk-mailings. They should have a say in what makes a building functional.

It is important to involve in the design process the people who will operate the spaces. If they are already on board, make sure they participate in planning the building's program and help you through the construction phase. If you have not yet hired them and can afford it, hire them now so they are part of the process. Remember to include your office and custodial staff, as well.

Group programming sessions are the time you start boiling down the wish-list to the needs-list. Compromise is sometimes necessary, but don't compromise too early. Accept all ideas at first, and then establish priorities rather than suppress ideas. Use visual aids so your participants can "dream in three dimensions." They will see how their needs affect the needs of others and they will begin to see where compromise is possible.

Compromise is a sensitive issue. You want to make the best use of your space and you want your user-groups to work well together, both in the planning and in the "living" of your facility. For instance, groups that don't need private, locked office space in an arts center may be willing to share space in an office pool area.



However, compromise can also mean giving in on matters of importance. It is not wise to invest in an electrical system that will blow all your circuits as soon as you plug in an amplifier, lights, and a caterer's warming oven during a special event. Most often though, compromise has to do with your budget and accommodating what you want to what you can afford.

Design by discipline (music, dance, ceramics) rather than by organization. Compile a checklist so that you cover all the bases in all your design interviews with users. You will get to the truth more safely that way than if you use your intuition.

Maximize usage of space, but be careful of over-selling flexible space. It's often more usable on paper than it is in fact. Lobby areas doubling as galleries inevitably cause problems. Damage and theft of valuable artwork can result from the openness and lack of security inherent in a lobby. Exhibitions can't be open during a performance because of noise. Gallery lighting is too bright and hot for a lobby. And facility managers don't want their galleries to experience the intermission refreshments — and food spills — that often occur in lobbies.

Likewise, performing spaces designed for both music and theatre are poor compromises, for a number of reasons. A 300-to-400 seat theatre, ideal for a community theatre, is too small for traveling companies. Acoustics that are good for the spoken word are not good for music. And, for any space that seats more than 100 people, a raked floor is best, so the same space could not be used for flat-floor functions like receptions or square-dancing.

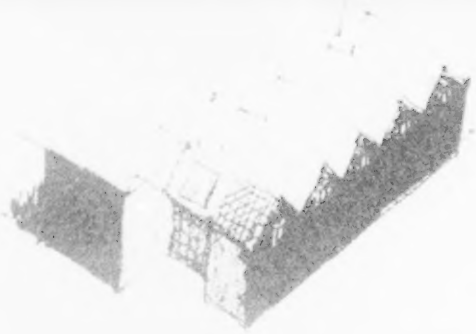
Don't get carried away with a pretty building that doesn't support *your* programs (not the architectural kind, this time). You need a building that works. As we noted in Chapter 2, form follows function, and you can have a functional building that makes an aesthetic statement, as well. Make sure the building is accessible to the handicapped, even if it is exempt from the code. You want your building to be accessible to *everyone*.

Remember to include your behind-the-scenes support space like scenery shops, rehearsal halls, exhibition preparation areas, bathrooms, kitchens and storage. (Where will you store the chairs when they're not being used for a function? And if you plan to bring in large items — pianos,exhibition crates, scenery flats, equipment — do you have a loading area with a large enough door?)

The final criterion, of course, is what you can afford. While you're designing the program, consider ways you can maximize your earned income and reduce your operating costs.

If yours is a multi-use facility, you may be surprised by turf battles and hurt feelings. The hurt feelings may be yours. You are investing time, money and your soul in the project, because you believe it will answer many community needs. Of course, everyone else should want to make that same commitment. Unfortunately, it doesn't work that way. There will be jealousies and misunderstandings about who gets what, and who was promised what. Some groups or individuals may withdraw from the project. Don't let that keep you from the ultimate goal. Refer to your original vision as a "reality check." Make sure that the final decisions are shared and documented. And take comfort in knowing that you can't be all things to all people.

By its very nature your facility will cause growth and change in the organization. It is inevitable, so prepare for it. Plan for expansion of the building. But even more, anticipate the fact that the person who has been your arts programmer may be asked to become a facility manager. This may or may not be the solution; you may want to hire someone else to manage the building and let your arts person do what he or she does best.Whatever your solution, be sure you make it well in advance of your occupancy date.



Facility Design

Now you're fitting the architectural program to the working drawings. Your building committee and your architect will begin to feel like they're married during this process. Get to know each other well, and talk to each other. Make changes in the design now, not during construction; Change Orders cost money.

Keep Informed

If you don't know what a Change Order is — and most panel members didn't — ask. Don't be afraid to ask questions of your professionals, and demand answers you can understand. If there is a feature you feel strongly about — something you wanted that the architect took out, or something he put in that you think is unnecessary or too expensive — stick to your guns. If the architect can justify the change, though, be flexible.

Review the Plans

You should certainly have your facility manager on staff by now, plus as many other staff members as possible. A panel member recommends that you "force" your users to review the plans. Have a dress rehearsal with the architect, and walk through — on paper — "a day in the life of the building." Everyone from the janitor to the ticket taker to the secretary/receptionist should have a say in how the building works from his or her point of view — and the building committee should heed what they say.

As careful as you are to include everyone in the planning, things can still go wrong. Lee Wenger tells about the "domino effect" that occurred when space was "borrowed" from an art classroom in the Durham Arts Center. The room had been designed as one large classroom for adults, or two small classrooms for children. After space was taken for use as offices, the room was too small to be divided, yet it was much too large for the small classes required for little children. At the same time, the pottery studio down the hall could have used the more spacious area set aside for the classroom. No one had gone back and re-examined the plans to see if the original assumptions could still be met as a result of the changes.

The simpler you can keep your design, the better off you are in building costs, use and maintenance. Get your technical and interior designers in, and work through their costs. Technology is changing quickly; know the lifetimes of your sound and lighting systems.

Include adequate time to review the

Lee Wenger:

There are no insignificant details.. Don Anderson.

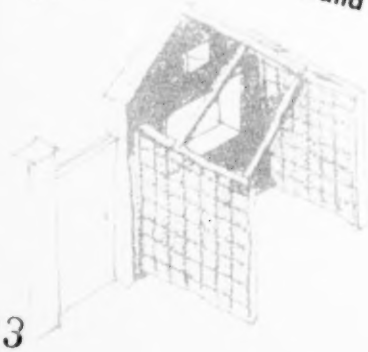
There's a drop-dead point

Keep it

Tom Spray: "Keep the 'guts' in balance with glamour;

Don Anderson: "'Guts' are more important than g
the chandelier can go in later."

Build a model. Vincent Marro



Allow time to identify potential in-kind donations — but realize that you must have the right to refuse in-kind donations that are not appropriate to your building. Karen Wallace Wells.

your community can afford."

man.

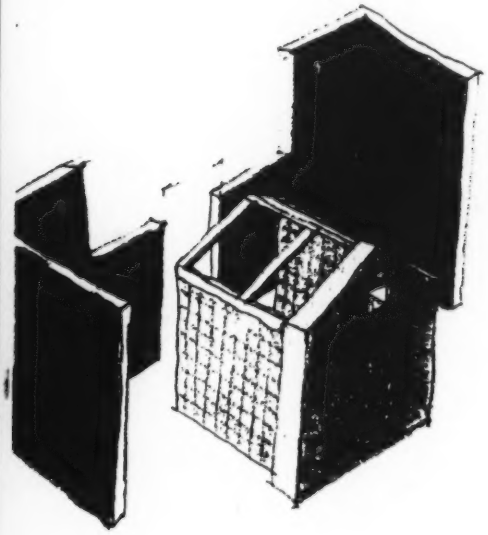
.. Skip Schreiber.

If the drawings are preliminary, stamp them Preliminary. (The building committee never forgets what they see.) Sally Bates

nathy.

Skip Schreiber: "If you can't afford to do it right, don't do it.

ll is said and done, go back and look at it again. Pam Ritchey.



Program Design Checklist

- Share the decisions.
- Document the decisions.
- Carefully select the building committee.
- Select a talented architect who is compatible with your project.
- Trust your architect, but don't surrender your principles.
- Include everybody — especially artists — in program design.
- Design by discipline rather than by organization.

Building Design Checklist

- Make your changes now. Change Orders cost money.
- Stick to your guns when it makes a difference, but be willing to be flexible.
- Rehearse a typical day in the building.
- The building should be accessible to everyone.
- Reassess your vision.

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Chapter 6

Money Matters: Budgeting It and Raising It

"No" is not an answer. Karen Wallace Wells.

It takes money to make money. Pam Ritchey

You will need plenty of mc

Budget

Usually, the arts facility development projects that fail do so after the building has been completed. Raising capital funds isn't the problem. Building projects are glamorous, and everyone wants to say they've participated. The problems come when an agency goes back to the donors and asks them to contribute funds for the day -to-day operating costs. After all, the money for staff salaries and typing paper and the light bill has to come from somewhere, and that kind of fund raising is not so glamorous. Before you can start raising the money for your building, you must know how much you need — not only for bricks and mortar but for the mundane, everyday stuff as well.

After you have worked with the architect on program and design, you have a pretty good idea of construction costs. Estimating operating costs is not so easy. You should come up with some estimates in your information gathering and program design phases.

People starting a facility project often overestimate the earned income they expect once they open for business. Our advice is to underestimate earned income; it rarely comes in at the projected level. Factor in the vacancy rate, the unoccupied space and the "dark" days when the building is not being used. Build in reasonable operating costs from the day the doors open and work out your cash flow, so you will know how much to expect and when.

As a matter of fact, underestimate all income and overestimate your expenses. You will probably still come out with a shortfall, but it may not be as short as it would have been.

Be sure to budget money for art, landscape design, telephones, furnishings and your Grand Opening celebration. Be sure to calculate costs of replacing equipment. Technical equipment becomes obsolete very quickly and, as staffs grow, you will be adding office equipment.

These days it makes sense to include an endowment fund in your capital campaign to assure future operating income. You should be able to count on three to five years' operating funds; if you don't know where they are coming from, cut back on capital costs and apply that money to operations. Have a plan, too, for repaying any debts you may incur during construction.

If you don't have enough cash or don't know where it will come from, don't spend it. Have a fallback position, and don't be afraid to stop the project if the money is not forthcoming as planned. In the words of a panelist, "If you don't pay, you don't get."

Asheville's YMI Cultural Center was restored at a cost of $2 million,between 1982 and 1988, on a pay-as-you-go basis. The Center's board agreed that it would not borrow money, so they renovated in phases as they could afford it. Their architect was willing to work this way, and the organization moved into each newly-restored section as it was completed.

A few words about safeguarding your organization's reputation: Keep complete and accurate records; if your capital campaign depends on your raising money from public or private sources, your books are public record. You should be able to open them at any time to answer questions or for audit. Also, pay your bills promptly; your reputation is at stake.

Fund Raising

The money is there if you have done your homework. It's up to you to go out and get it. The substance of the money-raising discussion follows. For more in-depth advice on capital campaigns and fund raising in general, see the Resources section.

You will probably be raising more money than you have ever raised before, so carefully plan your campaign structure, timetable, literature, and make sure you answer all your budget questions before going to your donors. Even if you are taking advantage of a "window of opportunity," you have to do all your homework before kicking off a capital fund drive.

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You have programmed the building with your users, and you know how much it will cost to build. You may have decided to include an endowment fund in the capital campaign. Questions that should have been answered during the feasibility study, but should be asked and answered again are:

- What is a realistic campaign goal?
- Do we have enough donors to reach the goal?
- How will the capital campaign affect the annual fund drive?

Once you go public, be as public as possible, and project a professional image. Spend money on promotion design and production. The general population probably knows little or nothing about what you're up to. Or they might know and don't support your project. You don't have to win over everyone. Correctly identify the ones whose support you need, and tailor your campaign to reach them. Make sure you state your case clearly and succinctly in all your promotion. Your brochure should state your mission, how you plan to operate the building, and what your organization will be in five years. Train the people who will represent you on your speakers' bureau and in radio and TV interviews, so they are well-versed in the project and can answer all questions.

Your capital campaign can be another opportunity to get the community to buy into the project. The campaign for the Afro-American Cultural Center in Charlotte was a multi-level effort that included support from blacks and whites, working and middle classes, businesses, individuals and churches. The chairmen were the publisher of the Charlotte Observer and an automobile dealer. The entire community came together to support something that might have been considered a project for the black community only.

Be prepared for intense media interest and attention. They will follow you from the moment you go public, through the fund raising and construction, and be there when the doors open and after. Be prepared, too, for negative as well as positive coverage. Know what you are doing, and do it right.

If you are asking your city and county governments to be partners in your project, assume nothing — and always count your votes. When dealing with all sectors of the community, be open and always tell the truth. Lies will come back to haunt you.

You may choose to hire a professional fund raising firm for the capital campaign. If you do, be sure you research all candidates carefully to match the firm with your needs. Understand — and get in writing — what they will do for you. If you have any questions, clear them up before you sign the contract.

Even if you do hire a fund raising firm, the responsibility for asking for the money falls to you and your team. Make sure you have the right people in your capital campaign leadership. Select them carefully. They should have the community's respect and be committed to your vision. They must have an insider's knowledge of who can give and how much they should be expected to give. And they should be able to recruit the best volunteer solicitors, people who also have bought into the vision.

As in all fund raising, get peers to solicit peers. Convince your community cheerleaders first and get them to cheer for you. The people who are most respected will be most listened to. This is another good time to win over your enemies, but don't forget your friends. They are potential solicitors and donors.

Demonstrate to your donors the economic, political and artistic payoffs that will accrue when they support your facility. Let them know that they are making a long-term investment in their community. Your donors can help you in more ways than by giving cash. Ask them for their advice before you ask for their money. You are more likely to get both, and you may get their time as well.

They may offer you currency other than cash. Consider how offers of property, investments, and in-kind donations will affect your plans. Don't be pressured into making a decision that is not in your project's best interests.

Money Matters Checklist

- Know how much you need — for the capital project and for operations.
- Underestimate income, overestimate expenses.
- Include equipment replacement costs in operating costs.
- If you don't have it, don't spend it.
- Pay your bills promptly.
- Keep accurate and open records.
- Once you go public, be as public as possible. Project a professional image.
- Select your leadership carefully.
- Make sure your volunteers know all the answers.
- Assume nothing.

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Chapter 7

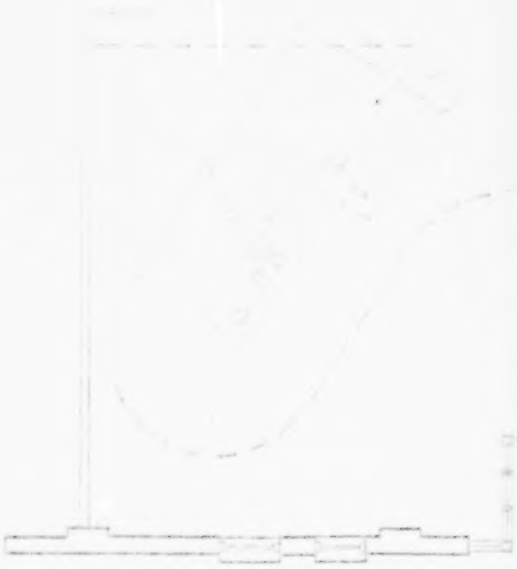
Construction Time is Different from Regular Time: Managing Renovation/Construction

The low bid is not necessarily the best bid. Skip Schreiber.

Understand the mathematics of Change Orders. Sally Bates.

Develop a sense of humor. Sally Bates.

Ask if you don't understand. Bob Knebel.



Project Manager

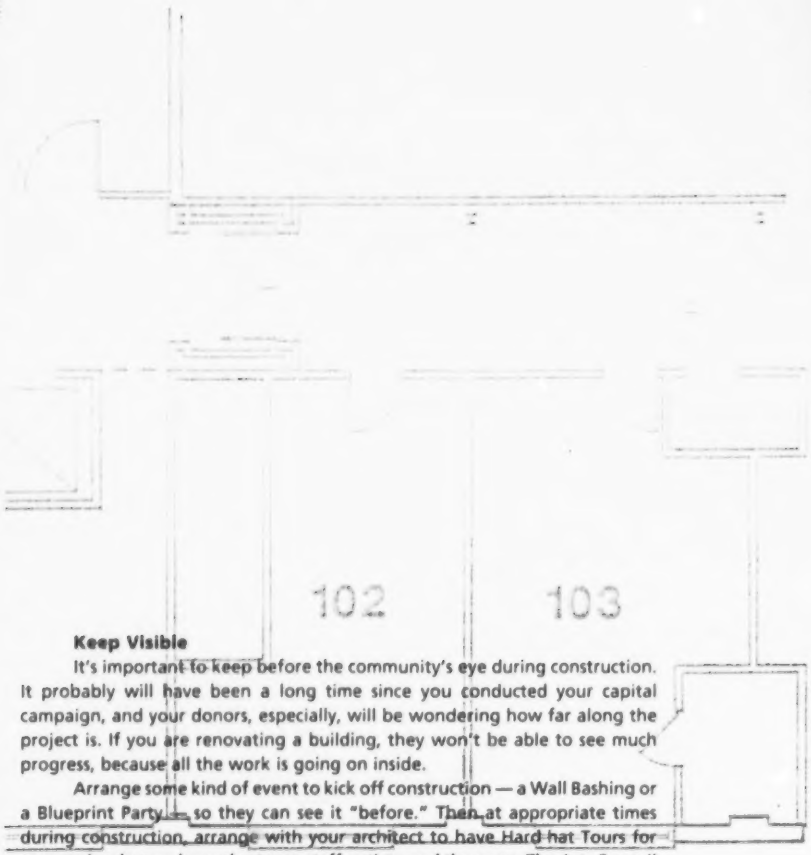
Rely on your architect to get you through construction or renovation of your building, but, as Lee Fowlkes recommends, define the "master/slave relationship" early in the process. It is important that you, the client, have control over your job. Whether it's the architect or a project manager you hire, someone who is answerable to the building committee must be on the job site.

Neither you nor your staff can invest the time required to oversee a project of this magnitude. Unless you're an architect yourself, you don't know enough to manage the project, and your organization doesn't want you learning on the job. The architect or the project manager will represent you to the contractor and keep you informed. Make sure the proper lines of communication are established at the beginning. Once you have agreed upon the method you will follow, get it in writing — in language you understand.

The Building Committee Is In Charge

The building committee is the client and must meet regularly with the architect, project manager, and contractor in order to stay informed. Once they sign the contracts, they must make sure that they are getting what they are paying for. The committee will establish policies, make timely decisions during construction, and bring pressure to bear when necessary. They will sign off on the job at its conclusion, once the architect and contractor have completed the Punch List. (Just as "Change Order" is a term you need to know, so is "Punch List.")

Begin keeping files on everything from the first day. Document all decisions and keep all the labor and equipment warranties in a safe place. Have reasonable expectations. Know what the construction industry can and can't do, and understand your city's codes and regulations. There are some things that you cannot do, no matter how important they may seem to the project.



Keep Visible

It's important to keep before the community's eye during construction. It probably will have been a long time since you conducted your capital campaign, and your donors, especially, will be wondering how far along the project is. If you are renovating a building, they won't be able to see much progress, because all the work is going on inside.

Arrange some kind of event to kick off construction — a Wall Bashing or a Blueprint Party — so they can see it "before." Then at appropriate times during construction, arrange with your architect to have Hard hat Tours for your major donors, key volunteers, staff, artists, and the press. The Arts Council in Fayetteville invited the construction crews to have lunch in its old "home," so they could see why we were so eager to get into the new building. The newspaper sent a photographer and ran a photo. Good publicity!

If you have ever been involved in any kind of building project, whether an office or a house, you know that they *always* take longer than anyone anticipates. It's the nature of the building business, so don't be surprised or discouraged when it happens. Instead, plan for it. Since you know the facility will not be completed on the date the contractor gives you, don't schedule your Grand Opening anytime close to that date. As a matter of fact, don't plan your Grand Opening until your staff has been in the building for several months, so they know how the wheelchair lift and the telephones work, and where the bathrooms are.

Managing Renovation/Construction Checklist

- The building committee is in charge.
- Have a project manager.
- Meet and review regularly.
- Get it all in writing, document everything and keep files.
- Understand the construction industry's limitations.
- Understand city codes.
- Stay as visible as possible.
- Don't plan the Grand Opening on the contractor's completion date.

Chapter 8

Opening and Operating Your Facility

The facility is your responsibility. Don Anderson

Shift from missionary fervor to maintenance fervor. Michael Newman.

Develop a good sense of humor and a good masseuse. Sally Bates.

Don't let the building own you; keep true to your mission. Pam Ritchey

Keep your Rolodex up to date. Skip Schreiber.

There's no doubt about it: the hard part comes when you open the building. There is a big difference between the excitement of building your facility and operating it. So be prepared for the major changes in store for your organization and your staff.

Pre-Opening

Ownership begins early. The more management and operating details you anticipate during development, the fewer surprises there will be once you open. Depending on the kind of facility you are building, begin "operating" it on paper two years before you open, and develop your strategies.

Sit around a table with your building and program managers, and brainstorm about what happens after you open the doors. Pull in other people who manage buildings — churches, YMCAs, libraries. Think beyond the Grand Opening and first-year management; think two and five and ten years down the road. Think of as many issues as you can. Because you have designed your facility with the arts, artists and the community in mind, there will be *people in* that beautiful new building: artists making art messes and dirty-shoed people who spill things, leave doors unlocked, and hurt themselves!

List questions and answers for every circumstance you can think of, from who answers the burglar alarm in the middle of the night to who your insurance underwriter will be. Don't discount anything as unimportant. If you have unanswered questions when you're finished, find the answers to them. If you have listed things that still need to be done, do them, or assign them to someone to do, so you can check them off the list.

The following questions are just a few of the things you should be asking yourself early in the process. They are sure to bring more to mind.

- Do you have written policies and subleases for tenants?
- What are your regulations regarding renting the building for special events, and are they written down?
- Do you have plans for the security and safety of your audiences and visitors?
- Where will the first-aid and a mouth-to-mouth resuscitation kits be kept?
- If you are a tenant, what kind and how much insurance does your landlord require you to carry?
- Whether you are owner or tenant, is your insurance — liability and contents — up to date? Does your board know what the insurance does *not* cover?
- Do your staff and volunteers' job descriptions cover their new responsibilities?
- Will your city allow you to serve liquor? Do you need a liquor license?
- What about health codes for food service? Any other special permits?
- If you are a tenant, what kinds of maintenance agreements do you have with the owner? Who is responsible for plumbing, HVAC, and grounds upkeep?
- Are all your building and equipment warranties filed in a safe place, and does your building manager have the key to that safe place?

- Do you have the names and the day — and night - - phone numbers of the sub-contractors should anything go wrong?
- How are you going to let the public know that the building is open and they are welcome?
- Who sets up and takes down the chairs. Who does the scheduling?
- Do you need volunteers to run your reception desk, and who recruits and schedules them?
- Do you have funds to repair the building and its equipment when necessary?

Personnel

Personnel can mean everyone from your paid staff, to the board of directors, to service people contracted by-the-job, to your volunteers. All of them will be affected in some way by the building, and you have to anticipate what that affect will be, and what to do about it. Remember that it takes far more time to manage a building than anyone can possibly imagine.

With a building comes a whole new set of responsibilities. Your development leaders are probably not going to be your building managers. There are people who build and people who maintain. So too, there are programmers and administrators. It may be that your prefacility staff — if you have staff — can manage a program but not a building. Don't be locked into promising any job to the wrong person because of sympathy or loyalty.

During the Planning phase, you wrote your job descriptions and drafted your organizational chart. Have the staff review them now with the personnel committee to see if they should be amended. Clarify the roles and relationships of your programming and building staff and those of the executive director. Make sure your board of directors and executive director understand their roles and relationship, and document that understanding for future reference. Once the board has placed the administrative responsibilities in the director's hands, they should not invade that territory.

Often, small, unstaffed — or under-staffed — agencies plan to hire one person as building manager, office administrator and artistic director/program coordinator once the facility is open. One person cannot do it all. The poor employee will burn out trying to do everything, and will do nothing well. Plan to hire enough people to do what is required. If you don't know where the money will come from to pay their salaries, then you should rethink the entire facility project, because you probably don't know where your building operations funds will come from, either. If you really don't have enough money to hire all the staff you need, reassess your program and figure out how you can cut back.

When looking for staff, remember that you want the best. Think about the level of expertise you would want managing an office for your company. You don't want to leave your beautiful new building in the hands of someone who has no experience. As Pam Ritchey says, "If you pay peanuts, you get monkeys." Plan to spend good money for qualified personnel, hire them early, introduce them to the team and to the process, and consult them often. And realize no relationship is forever; there will be turnover as your professional arts administrators move on to new jobs.

Remember also that your staff is the first contact the public will have with your organization. They must be tactful and patient and remember that they are there to serve the community. In regards to artists, Lee Wenger says that the human factor is ultimately more important than the facility. Untrained and uncaring tech people in a fancy building are worse than a poor space. She says that there should be a "good set of expectations on both sides," both artists and administrators should expect professionalism from their counterparts.

Budget

If you did it right, you knew before you launched your capital campaign where the operating funds will come from. Even so, someone (who?) will have to get that money. Fund raising is eternal. Promised funding sources may not materialize, or they may run dry. What is more likely, is that the building will cost more to maintain than you anticipated.

Understand the difference between fixed and variable costs, and know where you can cut if necessary. Be creative in finding new sources of funding, but be leery of unrealistic earned income projections. Practice cost-wise management techniques, find sponsors for your programs, and sell services. Don't sell your agency short. Make sure your public understands that it costs money to run an arts facility; they should expect to pay for events and use of space. Charge a fair price, whether it's for information, event tickets or rental income.

The panel had a few more thoughts regarding fiscal management:

- Track everything carefully, but know what numbers are important.
- Integrate building and program costs to maximize funding.
- Try to include funded depreciation.
- Have a book-keeping system that accommodates change.

Tenants

Some arts facilities plan space that can be subleased to tenants/artists, other arts groups, or for profit businesses. Tenants are a mixed blessing. They require a great deal of management; they cause wear and tear on the building; they are demanding, and they require constant attention and communication.

To avoid misunderstandings, you and your tenants must have a clear understanding as to the basic purpose of the building. If it is to serve the greater community and bring in revenue to operate the facility, then it is your responsibility to run it as a business. If your mission is to serve the arts and arts groups, a theatre group will naturally be upset if you preempt their space for a non-arts reception — even if it will bring in much needed revenue.

Be consistent in all your dealings with your tenants. If you grant special privileges and favors, they will come back to haunt you.

Draft in advance your lease agreements and all policies for use of the building. Make sure your tenants understand the policies and lease — and that they *sign* their contracts with your agency. If you are a tenant yourself, your landlord will have to approve all subleases. Here's another time to use your lawyer's skills.

If you plan to rent space as a source of income, check the most recent IRS ruling regarding unrelated business income taxes (UBITs). Those regulations are changing, and you should know in advance if you will be required to pay taxes. There are alternatives to tenants as a source of income; look at all of them before making a decision.

The Grand Opening

It's time to *celebrate*! You were smart and didn't schedule your Grand Opening on the date the contractor originally gave you as his completion date. You also were smart and gave your staff a three-to-six month shake-down cruise. The Punch List has been punched, all the last-minute jobs have been completed, and now you're ready for company. You want the community to know you're open for business, and you want to do it with a creative, highly visible, grand and splashy gala.

Your Grand Opening should have events relating to the initial vision and your agency's mission. And it should include the people you plan to serve. Make them feel welcome from the very beginning by holding events that sample your continuing program, by holding the events at times of the day your audience can attend, and by making them free — or affordable!

The YMI Cultural Center is located in what was the recreation facility for the black male construction workers who built Biltmore House. It was designed by the Biltmore architect, and it not only has historic significance, but it has a great deal of meaning for the members of Asheville's black community. The Grand Opening was free and open to the public. During the day, older people told stories about what the Center meant to them, and local black performing artists entertained. Dorothy Redford, author of Somerset Homecoming, was the keynote speaker.

Be sure you invite everyone who had anything to do with developing your facility — and even those who were not directly involved. You know to invite your local and state VIPS, but what about people who may have been involved in the building's history? If it's an old school, invite past principals, teachers and students. If it's a church, invite the preacher and members of the congregation. Remember, you're *always* making friends for your facility, even after it is completed — and you don't want to spend the rest of your life healing inadvertently hurt feelings.

Post-Opening

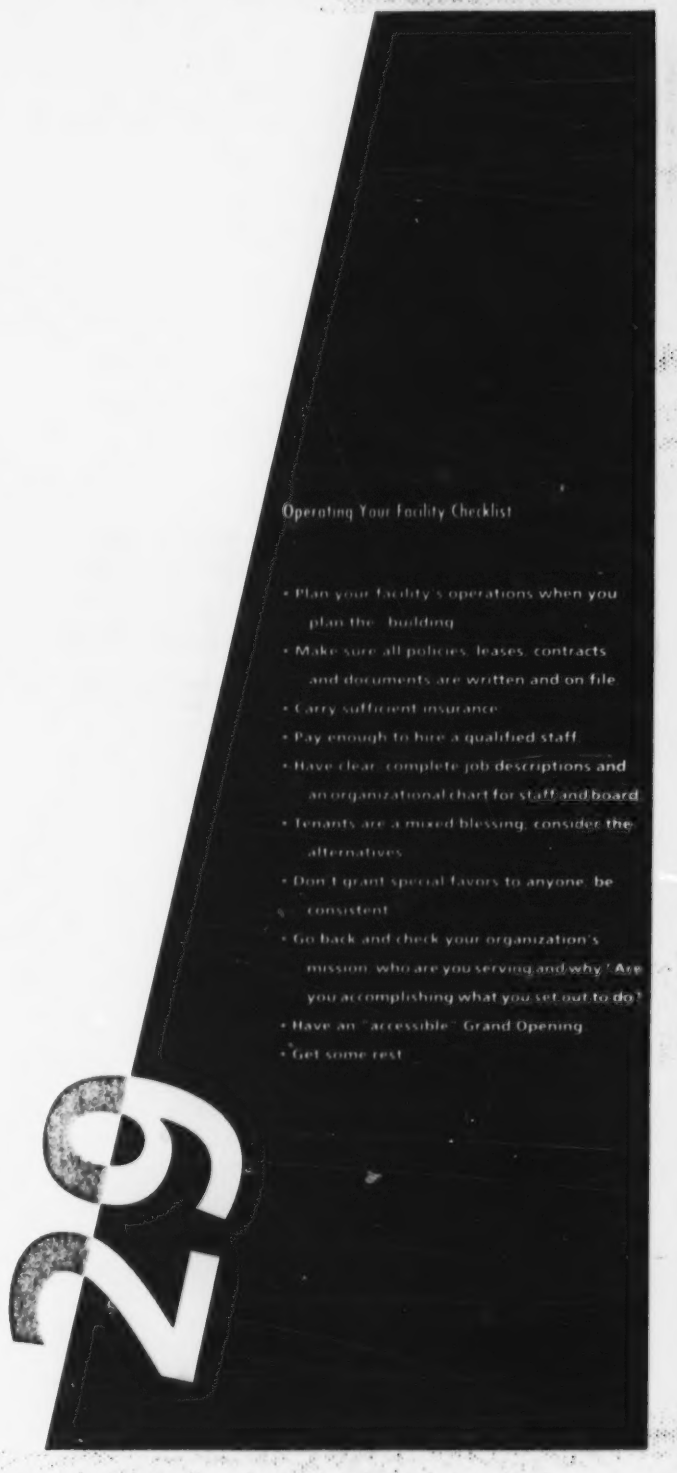
Having been through it all ourselves, the panelists have a few words for you, the people who worked so hard to make your facility a reality. Prepare yourself for a post-opening let-down. You have worked at such a fevered pitch for such a long time that you're bound to slide into some sort of decline once your job is finished.

This may sound like impossible advice to follow, but give yourself a break after the opening. If you're a board member or other volunteer, do something else for a while. But, speaking from the staff's point of view, *please* don't leave. With all your experience, you are a valued leader, and the agency needs you now more than ever.

However, there will be valued volunteers and even staff members who, after completing the facility project, will be ready to move on to new challenges. Don't be surprised when it happens. As we all learned, change is inevitable.

If you're the staff person who was responsible for overseeing the project, try to schedule some time off. You will come back rested and with a much more optimistic outlook. You will need it because, as Skip Schreiber says, "You're only as good as your last performance." You have done such a terrific job that your community won't let you rest on your laurels. Your work has just begun. Congratulations!

Now that you're on the way, we wish you limited Change Orders, unlimited success — and lots of luck. Remember that order can follow chaos. And most of all, have fun!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Operating Your Facility Checklist
• Plan your facility's operations when you plan the building
• Make sure all policies, leases, contracts and documents are written and on file
• Carry sufficient insurance
• Pay enough to hire a qualified staff
• Have clear, complete job descriptions and an organizational chart for staff and board
• Tenants are a mixed blessing; consider the alternatives
• Don't grant special favors to anyone; be consistent
• Go back and check your organization's mission: who are you serving and why? Are you accomplishing what you set out to do?
• Have an "accessible" Grand Opening
• Get some rest

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RESOURCES

Technical Assistance

North Carolina State Government Division of Archives and History
109 E. Jones St.
Raleigh, NC 27601
(919)733-7305
Contact the Director for information (tax credits, write-ups, photos) on historic buildings and national register buildings.

Historic Preservation Foundation of North Carolina
1804 Hillsborough Street
Raleigh, NC 27611
(919)832-3652
Quarterly listing of historic North Carolina properties available for restoration. Revolving fund to rescue endangered historic properties. Workshops.

National Artspace Development network
549 Vistamont Circle
Berkeley, CA 94708
(415)525-5990
An information clearinghouse and support service for the development of live/work buildings for artists.

National Endowment for the Arts
1100 Pennsylvania Avenue NW
Washington, DC 20506
(202)682-5438
Contact the Design Arts program for: Grants/funds for design advancement and planning to organizations, including local governments, and to individuals.

North Carolina Arts Council
Department of Cultural Resources
Raleigh, NC 27601-2807
(919)733-2111
Contact the Design Arts Coordinator for: Grants/funds in the Management/Technical Assistance category of the Community Development Section for design assistance. Grants range from $250 to $5000 to fund consultants fees in the initial explorations of cultural facility development and other design-related assistance.

Partners for Livable Places 1429
21st Street
Washington, DC 29936
(202)887-5990
A clearinghouse for information on design and planning topics.

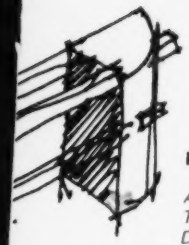
Professional Associations

American Institute of Architects
1725 Massachusetts Avenue NW
Washington, DC 20036
(202)626-7300

North Carolina Chapter,
American Institute of Architects
115 W. Morgan Street
Raleigh, NC 27601
(919)833-6656

National Association of Local Arts Agencies
Suite 204
1420 K Street, NW
Washington, DC 20005 (202)371-2830

North Carolina Association of Arts Councils
P. 0. Box 1366
Raleigh, NC 27602 (919)834-1411
For information on cultural facility development projects in North Carolina completed by local arts agencies.



Publications

Alberta Culture Facility Development Branch
The Theatre Handbook: An Introduction to Planning and Design of Performing Arts Facilities. (1970)

Edmonton Alberta Culture
Facility Development Branch
12th Floor, CN Tower
10004 104 Avenue
Edmonton T5JOK5
Free publication of guidelines for performing arts facilities.

Arts and Special Constituencies Project. 504 and the Performing Arts. (1979)

Special Constituencies Project
1419 27th Street NW
Washington, DC 20007
Describes 1973 federal legislation requiring that facilities and programs be accessible to the handicapped. FREE

Beginning a Community Museum. Levy, Howard and Roso-Molloy, Lynn. New York Foundation for the Arts and the New York State Council on the Arts. (1975)

Publishing Center for Cultural Resources
625 Broadway
New York, NY 10013
Guidelines for starting a small museum with a limited budget and staff.

Building for the Arts: A Guidebook for the Planning and Design of Cultural Facilities, by Catherine R. Brown, William B. Fleissig, and William R. Morrish. (1984)

Santa Fe: Western States Arts Foundation
141 East Palace Avenue
Santa Fe, NM 87501

Concepts in Architectural Acoustics, by David M. Egan. (1972)
New York: McGraw-Hill

HELP! A Guide to Seeking, Selecting and Surviving an Arts Consultant, by Jospeph Golden. (1983)

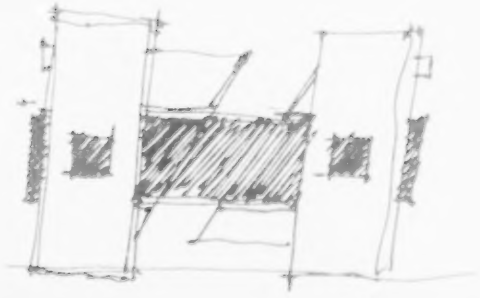
Cultural Resources Council of Syracuse & Onondaga County, Inc.
411 Montgomery Street
Syracuse, NY 13202
(315)425-2155

New Works: A Public Art Project Planning Guide, by Patricia Fuller (1989)
Published by the Durham Arts Council in cooperation with the North Carolina Arts Council, a Division of the North Carolina Department of Cultural Resources

Places for the Arts: Selected Grants, NEA Design Arts Program.Edited by Roberta Faul. Washington, DC: Partners for Livable Places. (Nondated material.)
A listing of grants, awarded by NEA's Design Arts Program, which focus on planning and design of arts facilities and artists' housing.

Space for Dance: An Architectural Guide for Dance and Performing Arts Facilities, by Leslie Armstrong and Roger Morgan.Commissioned by the Design Arts Program and the Dance Program of the National Endowment for the Arts.

Will It Make a Theatre: A Guide to Finding,Renovating, Financing, Bringing Up-to-Code the Non-Traditional Performing Arts Space,by Eldon Elder. (1979)
New York: Off Off Broadway Alliance.



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omes to cuts. Skip Schreiber.

It takes money to make money. Pam Ritchey

Have you asked lately?

Don't hit forever is a long time. Pam Ritchey.

Never put it off. Kent Walker Walls.

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